

**SYLLABUS**  
**BACHELOR OF ARTS**  
**SUBJECT – MUSIC VOCAL**  
**PROGRAM CODE: BA - 122**  
**SESSION: 2023- 24**



**MATA GUJRI COLLEGE**  
**FATEHGARH SAHIB**  
**(AN AUTONOMOUS COLLEGE)**  
**AFFILATED TO PUNJABI UNIVERSITY, PATIALA**

B.A. MUSIC VOCAL REVISED SYLLABUS AS APPROVED BY B.O.S. ON 16<sup>th</sup> may, 2023

AND ACADEMIC COUNCIL ON.

## CONTENTS

S. No	Title	Page No
1	About the Programme: Programme Objectives (POs), Program educational objectives and Programme specific outcomes (PSO)	3-5
2	Outcomes	6-7
3	Course Wise Content Detail	8
3.1	Semester I	9-13
3.2	Semester II	14-17
3.3	Semester III	18-22
3.4	Semester IV	23-26
3.5	Semester V	27-31
3.6	Semester VI	32-35

## **ABOUT THE PROGRAMME**

In the Department of Music, we endeavor to adapt our classical music from the traditional system to the Academic system. Department of Music (Vocal) was established in 1993. New courses/ programs have been introduced to keep pace with the rising demand of the subject. Gurmat Sangeet as an elective subject in Bachelor of Arts was introduced in 2006. Post Graduation in Music (Vocal) was introduced in the year 2013 and Music (Instrumental) subject was introduced at Under Graduate level in B.A. in 2017.

As an elective subject in B.A. Music Vocal the students will be able to learn about the theoretical, academic, analytical, comparative and practical knowledge about various forms of Hindustani Music. It aims towards equipping the students with academic and professionals' expertise to engage themselves in an array of careers such as teaching and research in various institutions/academic, stage performance, playback singing, popular creative singing, studio recording and production and music criticism. Department of Music has constantly been engaged in enhancing the skills of students. The department strives to innovate and introduce new programs. With the help of experienced teachers and contribution of noted personalities, Artists and Music Lovers, the department has risen to great heights.

## **Program Outcomes (PO) For Under Graduate Program**

After completing undergraduate program in Music Vocal, a student will be able to: -

**PO 1.**Have further study of music.

**PO 2.**Will have the eligibility to understand the classical Raga Gayan system.

**PO 3.**The students will be able to learn the shastriya Sangeet in future.

**PO 4.**The study will complete the basic need and students can make their future in this field.

**PO 5.** The students will be able to learn about the technical and scientific terms and scales of music and essential aspects of music like voice culture.

**PO 6.** The students will have the enrichment of raga elements and to define the notation system.

## **Program Educational Objectives (PEO)**

**PEO 1.**To make the students well known about the development of Indian music in ancient to modern period and also about the proper study of gharanas.

**PEO 2.**The students will be able to know about the eminent music scholars and musicians.

**PEO 3.**The students will be able know about the various shellies of Hindustani music and study about the important Granths of Indian music.

**PEO 4.**The students will have the stage performance of various ragas in different Gayan shellies like Khayal, Dhrupad, Dhamar etc.

**PEO 5.**The students will be able to learn about the comparative study of Hindustani and Karnataka styles of music.

## **Program Specific Outcomes (PSO)**

**PSO 1.** To make the ability of students to study the gharana tradition in Punjab and to know about the eminent musicians who are the Indian classical music legends.

**PSO 2.** To performance in ragas in khayal Gayaki and dhrupad will enhance the quality of the students.

**PSO 3.** To enable the Students will be to make their future in various Musical fields.

**PSO 4.** To equip the students about the relative study of Music with other fields.

**PSO 5.** To make the students to perform with their creativity in Music.

**PSO 6.** To increase the Confidence level in Performing Art in Music.

**PSO 7.** To impart the quality of Listening the Best music forms.

**PSO 8.** To make the ability of various forms in Classical Music.

# COURSE OUTCOMES

**Course Name: - MUSIC VOCAL**

Course Code	Course (B.A. Music Vocal)	Course Outcome
<b>BA-122</b>	<b>Paper I (Theory) Paper-II (Practical)</b>	<p>The student will be learning about:</p> <ul style="list-style-type: none"> <li>• The student will be learning about the historical background, musical terms, role of music in human life and contribution of different musicologist in the field of Indian classical music.</li> <li>• The students will be able learn about the raag system of Indian classic music.</li> <li>• The students will also learn the various gayan shellies prevailed in Indian classical music.</li> </ul>
<b>BA-222</b>	<b>Paper I (Theory) Paper-II (Practical)</b>	<p>The student will be learning about:</p> <ul style="list-style-type: none"> <li>• The student will be learning about the historical background, musical terms, role of music in human life and contribution of different musicologist in the field of music.</li> <li>• Further the students will also know about the various ragas and talas which are mainly focused in Indian classical Music.</li> </ul>
<b>BA-322</b>	<b>Paper I (Theory) Paper-II (Practical)</b>	<p>The student will be learning about:</p> <ul style="list-style-type: none"> <li>• Students will gain skills in practical access as well as knowledge and understanding of scores and techniques of score reading.</li> <li>• Students will gain basic performance skills and knowledge of pedagogical techniques in specific performance mediums.</li> <li>• Students will gain a basic understanding of the use of technology in music and music education.</li> </ul>

<b>BA-422</b>	<b>Paper I (Theory) Paper-II (Practical)</b>	<p>The student will be learning about:</p> <ul style="list-style-type: none"> <li>• Students will gain skills in conducting both instrumental and choral ensembles, as well as knowledge and understanding of scores and techniques of score reading.</li> <li>• Students will gain basic performance skills and knowledge of pedagogical techniques in specific performance mediums.</li> <li>• Students will gain a basic understanding of the use of technology in music and music education.</li> </ul>
<b>BA-522</b>	<b>Paper I (Theory) Paper-II (Practical)</b>	<p>The student will be learning about:</p> <ul style="list-style-type: none"> <li>• Music students will be able to perform as professional or will be prepared for entering graduate music study and for public school and studio teaching etc. in various fields of music.</li> <li>• Students will be able to create, analyze, and synthesize music as a means of supporting developing careers in music teaching and/or performance.</li> <li>• Students will be able to recognize, classify, and interpret a common body of western literature and individual repertory by written and oral means.</li> </ul>
<b>BA-622</b>	<b>Paper I (Theory) Paper-II (Practical)</b>	<p>The student will be learning about:</p> <p>The basic study of Indian classical Music along with historical study of Vocal Music.</p> <p>The different gayan shellies of Indian Classical Music.</p> <p>The knowledge about Notation system of Hindustani Music.</p> <p>The various singing styles of Indian classical music, semi-classical,folk music and shabad gayan in gurmat sangeet.</p>

# **COURSE WISE CONTENT DETAIL**

## **B.A. PART - I, II & III MUSIC VOCAL**

### **(SEMESTER SYSTEM)**

#### **SESSION: 2023-24**

**TOTAL MARKS :100 MARKS**

**THEORY PAPER: 36 MARKS**

**INTERNAL ASSESSMENT: 14 MARKS**

**PRACTICAL PAPER: 50 MARKS**

The breakup of 14 marks for internal assessment(theory papers) is as below

50 percent weightage given to Mid Semester Test (7 marks)

20 percent weightage given to Attendance (3 marks)

20 percent weightage given to Assignments/Curriculum activities/Class test/ NSS/ NCC(3 marks)

10 percent weightage given to Class Behavior (1 mark)



# **Mata Gujri College**

**(An Autonomous College)**

**Department of Music & Gurmat Sangeet**

**Syllabus**

**B.A. Music Vocal**

**Session 2023-24, 24-25**

## **Semester I**

**Subject Code: B.A -122**

Paper I (Theory)

Max Marks- 50  
Theory Paper- 36  
Internal assessment-14

Paper II (Practical)

Max Marks- 50

## **Semester II**

**Subject Code: B.A-122**

Paper III (Theory)

Max Marks- 50  
Theory Paper- 36  
Internal assessment-14

Paper IV (Practical)

Max Marks- 50

**Semester- I**  
**B.A. Music Vocal**

**Session Session 2023-24, 24-25**  
**Subject Code: B.A-122**

**Paper-I (Theory)**

**Max Marks: 36**

**Lectures to be delivered: 75%**

**Internal Assessment: 14**

**Time Allowed: 3 Hours**

MST	= 7 Marks
Attendance	= 3 Marks
Assignment	= 3 Marks (Pass Marks: 35% in the subject)
Student behavior:	=1 Mark

**Course objectives:**

- To introduce the students to basic terms in vocal music like Sangeet, Naad, Swara, Saptak etc.
- To enhance the students knowledge about the status of Indian music in medieval period.
- To enrich students about the various Musicologists of Hindustani Music.

**Course leaning outcomes:**

- The student will be learning about the historical background, musical terms, role of music in human life and contribution of different musicologist in the field of music.
- The students will also know about the different raags and taals, and how instruments are used.
- The students will be able to know about the various classical singing styles of Indian music.

**INSTRUCTIONS FOR THE PAPER-SETTER**

The question paper will consist of three Units: I, II & III. Unit I and II will have four questions from the respecting units of the syllabus and will carry 6 marks each and the candidates will have to attempt two questions from each unit. Unit III will consist of 6 short answer type questions, which will cover the entire syllabus uniformly and will carry 12 marks in all. Each question carries 2 marks. There will be no choice in this compulsory unit.

## **INSTRUCTIONS FOR THE CANDIDATES**

Candidates are required to attempt two questions each from the unit I and II of the question paper and entire Unit-III.

### **UNIT – I**

1. Development of Indian Music in the Modern Period.
2. Definition and Explanation of the Following Musical terms  
Sangeet, Naad, Swar, Alankar, Saptak, Taal, Sam.
3. Detailed knowledge of Vishnu Narayan Bhaskharde Notation System
4. Importance of Music in Human Life

### **UNIT – II**

1. Elementary knowledge of folk music special reference of Punjabi folk music.
2. Contribution of Sri Guru Nanak Dev ji in the development of Indian Music.
3. Detailed description and notation of prescribed Ragas and Talas:  
Ragas: Bilawal, Kalyan.  
Tals: Dadra, Kehrwa, Teen taal.
4. Elementary Knowledge of the following Ragas:  
Alhaiya Bilawal, Puriya Kalyan

## BOOKS SUGGESTED

1. Sangeet Saar, Part-I - Veena Mankaran
2. Gayan Kala - Dr. Yashpal Sharma,  
Published by Punjabi University Patiala
3. Tabla vadan, Part-I - Dr. Jagmohan Sharma,  
Published by Punjabi University Patiala
4. Sangeet Roop Part: I - Dr. Davinder Kaur
5. Sangeet Kaumudi, Part-I, II - B.S. Nigam,  
Published by Punjabi University Patiala
6. Hamare Sangeet Ratan - Laxmi Narayan Garg,  
Sangeet Karyalaya, Hathras
7. Punjabi Sangeetkar - Dr. Gurnam Singh  
Published by Punjabi University Patiala
8. Sangeet Shastra Darpan - Shanti Goverdhan
9. Raag Parichya Part: I, II - Harish Chander Srivastva
10. Sangeet Visharad - Laxmi Narayan Garg,  
Sangeet Karyalaya, Hathras
11. Raag Vigyan Part- I & II - V.N. Patvardhan
12. Bhartiya Sangeet ka Itihas - Dr. Joginderpal Sharma & Bachittar Singh
13. Gurmat Sangeet: Vishesh Ank - Samajik Vigyan Pattar, Panjabi University,  
Patiala.
14. Parmukh Sangeetkar - Smajik Vigyan Pattar, Panjabi University,  
Patiala
15. Punjab dian lok Dhuna - Dr. Gurpartap singh Gill
16. Punjab vich Sangeet Kala da  
nikas ate vikas - Panna lal madaan.

**Semester- I**  
**B.A. Music Vocal**  
**Session 2023-24, 24-25**  
**Subject Code: B.A-122(P)**  
**Paper-II (Practical)**

Max Marks: 50  
Pass Marks: 35% in the Subject

Lectures to be attended: 75%  
Time Allowed: 20 Minutes

**INSTRUCTIONS FOR THE PRACTICAL EXAMINER**

- There should not be more than 12 students in a batch for practical examination.
- While singing Khayal, weightage will be given to performance with manual Tanpura.
- Knowledge of previous semester Taals is mandatory.

**Marks Division**

- |  |          |
|--|----------|
| 1) One Drut Khayal in each of the Ragas as prescribed in the syllabus:<br>Bilawal and Kalyan with Alaps and Taans. | 20 Marks |
| 2) One Saragam Geet/notation of any prescribed Ragas.  | 10Marks  |
| 3) Sing any Folk song of Punjab.   | 05 Marks |
| 4) Play 10 Alankars on the Harmonium based on Ragas in the course  | 05 Marks |
| 5) Ability to demonstrate Dadra, Keherwa and Teen Taal on hand with<br>Ekgun and Dugun Layakaries.                 | 10Marks  |

**Semester- II**  
**B.A. Music Vocal**  
**Session 2023-24, 24-25**  
**Paper-I (Theory)**  
**Subject Code:B.A-222**

**Max Marks: 36**

**Lectures to be delivered: 75%**

**Internal Assessment: 14**

**Time Allowed: 3 Hours**

MST	= 7 Marks
Attendance	= 3 Marks
Assignment	= 3 Marks (Pass Marks: 35% in the subject)
Student behavior:	=1 Mark

**Course objectives:**

- To increase the knowledge about Historical development of Music in Ramayan Period and Mahabharat Period.
- To increase the knowledge about various musical terms, such as: Thaata, Raaga, Aaroh, Avroh, Taal, Laya, Gat.
- To impart knowledge about the Brief Life sketches and contribution towards Indian Music.

**Course learning outcomes:**

- The student will be learning about the historical background, musical terms, role of music in human life and contribution of different musicologist in the field of music.
- The students will also know about the different ragas and taals, and how instruments are used.
- The students will be able to know about the various fields of Indian classical music.

**INSTRUCTIONS FOR THE PAPER-SETTER**

The question paper will consist of three Units: I, II & III. Unit I and II will have four questions from the respective units of the syllabus and will carry 6 marks each and the candidates will have to attempt two questions from each unit. Unit III will consist of 6 short answer type questions, which will cover the entire syllabus uniformly and will carry 12 marks in all. Each question carries 2 marks. There will be no choice in this compulsory unit.

## **INSTRUCTIONS FOR THE CANDIDATES**

Candidates are required to attempt two questions each from the unit I and II of the question paper and entire Unit-III.

### **UNIT – I**

- (1) Historical development of Music in the British Period:
- (2) Definition and explanation of the following musical terms:  
Thaat, Aaroh-Avroh, Pakar, Laya, Avartan, Mukhda.
- (3) Definition of Raga and its Jatis.
- (4) Biographical sketches and contribution towards Indian Music of the following:  
(a) Pt. Vishnu Digambar Paluskar (b) Pt. Vishnu Narayan Bhatkhande

### **UNIT - II**

- (1) Musical Study of Sri Guru Granth Sahib.
- (2) Contribution of Sri Guru Angad Dev Ji and Sri Guru Amardas ji in the development of Indian music.
- (3) Detailed description and notation of prescribed Ragas (Drut Khayal) and Talas given below:  
Ragas: Bhairav, Bhopali  
Talas: Ektaal, Roopak.
- (4) Elementary Knowledge of the following Ragas:  
Kalingra, Deshkar,

## BOOKS SUGGESTED

- |   |   |   |
|---|---|---|
| 1. Sangeet Sar, Part-I                    | - | Veena Mankaran  |
| 2. Gayan Kala                             | - | Dr. Yashpal Sharma,<br>Published by Punjabi University Patiala  |
| 3. Tabla vadan, Part-I                    | - | Dr. Jagmohan Sharma,<br>Published by Punjabi University Patiala |
| 4. Sangeet Roop Part: I                   | - | Dr. Davinder Kaur   |
| 5. Sangeet Kaumudi,Part-I,II<br>(Punjabi) | - | B.S. Nigam,<br>Published by Punjabi University Patiala          |
| 6. Hamare Sangeet Ratan                   | - | Laxmi Narayan Garg,<br>Sangeet Karyalaya, Hathras               |
| 7. Punjabi Sangeetkar                     | - | Dr. Gurnam Singh<br>Published by Punjabi University Patiala     |
| 8. Sangeet Shastra Darpan                 | - | Shanti Goverdhan  |
| 9. Raag Parichya Part:I, II               | - | Harish Chander Srivastva  |
| 10. Sangeet Visharad                      | - | Laxmi Narayan Garg,<br>Sangeet Karyalaya, Hathras               |
| 11. Raag Vigyan Part- I & II              | - | V.N. Patvardhan   |



**Semester- II**  
**B.A. Music Vocal**  
**Session 2023-24, 24-25**  
**Subject Code: B.A.-222(P)**  
**Paper-II (Practical)**

Max Marks: 50  
Pass Marks: 35% in the Subject

Lectures to be attended: 75%  
Time Allowed: 20 Minutes

**INSTRUCTIONS FOR THE PRACTICAL EXAMINER**

- There should not be more than 12 students in a batch for practical examination.
- While singing Khayal, weightage will be given to performance with manual Tanpura.
- Knowledge of previous semester Taals is mandatory.

**Marks Division**

- |   |           |
|---|-----------|
| 1) One Drut Khyal in each of the ragas as prescribed in the syllabus:<br><b>Bhairav and Bhopali</b> with Alaps and Tanas. | -20Marks  |
| 2) One Sargam Geet/notation of any prescribed ragas.  | -10 Marks |
| 3) Sing Shabad/Bhajan while playing Harmonium.  | -05 Marks |
| 4) Play 10 Alankars on the harmonium based on ragas in the course   | -05 Marks |
| 5) Ability to demonstrate Ek Taal and Roopak on hand.   | -10 Marks |

**Mata Gujri College**  
(An Autonomous College)  
Department of Music & Gurmat Sangeet  
**Syllabus**  
**B.A. Music Vocal**  
Session 2023-24, 24-25

**Semester III**

**Subject Code: B.A -322**

Paper I (Theory)	Max Marks- 50 Theory Paper- 36 Internal assessment-14
Paper II (Practical)	Max Marks- 50

**Semester IV**

**Subject Code: B.A-422**

Paper III (Theory)	Max Marks- 50 Theory Paper- 36 Internal assessment-14
Paper IV (Practical)	Max Marks- 50

**Semester- III**  
**B.A. Music Vocal**  
**Session 2023-24, 24-25**  
**Subject Code: B.A-322**  
**Paper-I (Theory)**

**Max Marks: 36**

**Lectures to be delivered: 75%**

**Internal Assessment: 14**

**Time Allowed: 3 Hours**

MST = 7 Marks  
Attendance = 3 Marks  
Assignment = 3 Marks (Pass Marks: 35% in the subject)  
Student behavior: =1 Mark

**Course objectives:**

- To introduce the students to basic study of Indian Music along with historical study of music.
- To impart knowledge about various gayan Shallies.
- To increase the knowledge about Notation system of Hindustani Music.

**Course leaning outcomes:**

- The student will be learning about the historical background, musical terms, role of music in human life and contribution of different musicologist in the field of music.
- The students will also know about the different raags and taals, and how instruments are used.
- The students will be able to know about the various classical singing styles of Indian music.

**INSTRUCTIONS FOR THE PAPER-SETTER**

The question paper will consist of three Units: I, II & III. Unit I and II will have four questions from the respecting units of the syllabus and will carry 6 marks each and the candidates will attempt two questions from each unit. Unit III will consist of six short answer type questions which will cover the entire syllabus uniformly and will carry 12 marks in all. Each question carries 2 marks. There will be no choice in this compulsory unit.

## **INSTRUCTIONS FOR THE CANDIDATES**

Candidates are required to attempt two questions each from the unit I and II of the question paper and entire Unit-III.

### **Unit - I**

- (1) Historical development of Indian Music in Mugal Period.
- (2) Definition and explanation of the following technical terms:  
Kan, Murki, Gamak, Khatka, Andolan, Meend.
- (3) Adhunik Raag Lakshan of North Indian classical Music.
- (4) Biographical sketches and contribution of the following Musicians:-  
(a) Tansen (b) Bade Gulam Ali Khan

### **Unit- II**

- (1) Moral influence of music.
- (2) Contribution of Guru Amardas ji and Sri Guru Ramdas ji in the development of Indian Music.
- (3) Description and Notation of the following Ragas (Khayals) and Taals:  
Ragas:- (i) Bageshwari (ii) Brindavani Sarnag  
Taals:- (i) Sool taal (ii) Rupak
- (4) Elementary Knowledge of the following non - detailed Ragas:  
(i) Rageshwari (ii) Des

**Semester- III**  
**B.A. Music Vocal**  
**Session 2023-24, 24-25**  
**Subject Code: B.A--322 (P)**  
**Paper-II (Practical)**

Max Marks: 50

Lectures to be attended: 75%

Pass Marks: 35% in the Subject

Time Allowed: 20 Minutes

**INSTRUCTIONS FOR THE PRACTICAL EXAMINER**

- There should not be more than 12 students in a batch for practical examination.
- While singing Khayal, weightage will be given to performance with manual Tanpura.
- Knowledge of previous semester Taals is mandatory.

**Marks Division**

- |   |           |
|---|-----------|
| (1) One Vilambit Khayal in any prescribed Raga with Alaps and Tans.                                       | -20 Marks |
| (2) One Drut Khayal in each of the following Ragas with Alaps and Tans.<br>Bageshwari, Brindavani Sarang. | -10 Marks |
| (3) National Anthem while playing Harmonium.  | -05 marks |
| (4) Ability to demonstrate Jhap Taal and Char Taal on hands with<br>Ekgun and Dugun Layakaries.           | -05 Marks |
| (5) Ability to play a Drut Khayal on Harmonium.   | -05 Marks |
| (6) Practical file with notation/Pictures and project work with proper presentation.                      | -05 Marks |

## **BOOKS RECOMMENDED**

1. Sangeet Roop Part: I, II, II - Dr. Davinder Kaur
2. Sangeet Bodh - Sharatchandra Pranjape
3. Raag Parichya Part: II - Harish Chander Srivastva
4. Sangeet Kaumudi, IV (Punjabi) - B.S. Nigam,  
-Published by Punjabi University Patiala
5. Hamare Sangeet Ratan - Laxmi Narayan Garg,  
-Sangeet Karyalaya, Hathras
6. Sangeet Saar (Part I) - Veena Mankaran
7. Sangeet Nibandhavali - Dr. Gurnam Singh,  
-Published by Punjabi University Patiala
8. Gurmat Sangeet (Vishesh Ank) - Amrit Kirtan Trust,  
-422, 15-A, Chandigarh
9. Vadan Kala - Prof. Tara Singh, Surjit Kaur,  
-Published by Punjabi University Patiala
10. Tabla Vadan, Part: II - Dr. Manmohan Sharma,  
-Published by Punjabi University Patiala
11. Gayan Kala - Dr. Yashpal Sharma,  
Published by Punjabi University Patiala
12. Sangeet Kaumudi, Part II & III  
(Punjabi) - V.S. Nigam,  
-Published by Punjabi University Patiala
13. Tabla vadan, Part-I - Dr. Jagmohan Sharma,  
-Published by Punjabi University Patiala
14. Sangeet Chetna - Shamshad Ali  
Published by spreadpublications.  
Rampur (ldh.)
15. Punjab Ke Sur-veer - Dr. Raibahadur Singh  
  
Published by Sapatrishi publications  
Phase -2. Chandigarh.

**Semester- IV**  
**B.A. Music Vocal**  
**Session 2023-24, 24-25**  
**Subject Code: B.A--422**  
**Paper-I (Theory)**

**Max Marks: 36**

**Lectures to be delivered: 75%**

**Internal Assessment: 14**

**Time Allowed: 3 Hours**

MST	= 7 Marks
Attendance	= 3 Marks
Assignment	= 3 Marks (Pass Marks: 35% in the subject)
Student behavior:	=1 Mark

**Course objectives:**

- To enrich the students with knowledge about development of Indian music from ancient period to modern Period.
- To study brief life sketches of various music contributors.
- To impart knowledge about the various music terms and gayan shalies.

**Course leaning outcomes:**

- The student will be learning about the historical background, musical terms, role of music in human life and contribution of different musicologist in the field of music.
- The students will also know about the different raags and taals, and how instruments are used.
- The students will be able to know about the various classical singing styles of Indian music.

**INSTRUCTIONS FOR THE PAPER-SETTER**

The question paper will consist of three Units: I, II & III. Unit I and II will have four questions from the respecting units of the syllabus and will carry 6 marks each and the candidates will attempt two questions from each unit. Unit III will consist of six short answer type questions which will cover the entire syllabus uniformly and will carry 12 marks in all. Each question carries 2 marks. There will be no choice in this compulsory unit.

## **INSTRUCTIONS FOR THE CANDIDATES**

Candidates are required to attempt two questions each from the unit I and II of the question paper and entire Unit-III

### **Unit – II**

- (1) Historical development of Indian music in Vedic Period.
- (2) Definition and explanation of the following terms :  
Bol Alap, Bol Baant, Bol Taan, Upaj.
- (3) Role of Electronic Media in popularizing Indian Classical Music
- (4) Biographical sketches and contribution of the following Musicians:-
  - (a) Swami Harivallabh
  - (b) Ustad Faiyaz Khan Sahib (Agra Gharana)

### **Unit – II**

- (1) Define the Following Musical terms in the context of Gurmat Sangeet:-  
Partaal, Pade, Ashtpadi, Jati .
- (2) Contribution of Shri Guru Arjun Dev Ji towards Indian Music.
- (3) Description and Notation of the following Ragas and Taals.  
Ragas:-(i) Jaunpuri           (ii) Durga  
Taals:- (i) Sool Taal       (ii) Tilwara
- (4) Elementary Knowledge of the following non-detailed Ragas :
  - (i) Asawari           (ii) Aasa



**Semester- IV**  
**B.A. Music Vocal**  
**Session 2023-24, 24-25**  
**Subject Code: B.A--422 (P)**  
**Paper-II (Practical)**

Max Marks: 50

Lectures to be attended: 75%

Pass Marks: 35% in the subject

Time allowed: 20 minutes

**INSTRUCTIONS FOR THE PRACTICAL EXAMINER**

- There should not be more than 12 students in a batch for practical examination.
- While singing Khayal, weightage will be given to performance with manual Tanpura.
- Knowledge of previous semester Taals is mandatory.

**Marks Division**

- |   |           |
|---|-----------|
| (1) One slow Khayal in any prescribed Raga with Alaps and Tans.                                 | -20 Marks |
| (2) One Drut Khayal in each of the following Ragas with Alaps and Tans:<br>Jaunpuri and Durga   | -10 Marks |
| (3) One Tarana in any of the prescribes Raga  | -05 marks |
| (4) Ability to demonstrate Sool Taal and Tilawara on hands with<br>Ekgun and Dugun Layakarries. | -05 Marks |
| (5) Ability to play one Drut Khayal on Harmonium.   | -05 Marks |
| (6) Practical file with notation/Pictures and project work with proper<br>presentation.         | -05 Marks |

## BOOKS RECOMMENDED

1. Sangeet Roop Part: I, II, II - Dr. Davinder Kaur
2. Sangeet Bodh - Sharatchandra Pranjape
3. Raag Parichya Part: II - Harish Chander Srivastva
4. Sangeet Kaumudi, IV (Punjabi) - B.S. Nigam,  
Published by Punjabi University Patiala
5. Hamare Sangeet Ratan - Laxmi Narayan Garg,  
Sangeet Karyalaya, Hathras
6. Sangeet Saar (Part I) - Veena Mankaran
7. Sangeet Nibandhavali - Dr. Gurnam Singh,  
Published by Punjabi University Patiala
8. Gurmat Sangeet (Vishesh Ank) - Amrit Kirtan Trust,  
422, 15-A, Chandigarh
9. Vadan Kala - Prof. Tara Singh, Surjit Kaur,  
Published by Punjabi University Patiala
10. Tabla Vadan, Part: II - Dr. Manmohan Sharma,  
Published by Punjabi University Patiala
11. Gayan Kala - Dr. Yashpal Sharma,  
Published by Punjabi University Patiala
12. Sangeet Kaumudi, Part II & III  
(Punjabi) - V.S. Nigam,  
Published by Punjabi University Patiala
13. Tabla vadan, Part-I - Dr. Manmohan Sharma,  
Published by Punjabi University Patiala
14. Sangeet Chetna - Shamshad Ali  
  
Published by spreadpublications.  
Rampur (Idh.)
15. Punjab Ke Sur-veer - Dr. Raibahadur Singh  
  
Published by Sapatrishi publications  
Phase -2. Chandigarh.

# **Mata Gujri College**

**(An Autonomous College)**

**Department of Music & Gurmat Sangeet**

**Syllabus**

**Semester V**

**B.A. Music Vocal**

**Session 2023-24, 24-25**

## **Semester V**

**Subject Code: B.A. -522**

Paper I (Theory)

Max Marks- 50  
Theory Paper- 36  
Internal assessment-14

Paper II (Practical)

Max Marks- 50

## **Semester VI**

**Subject Code: B.A-622**

Paper III (Theory)

Max Marks- 50  
Theory Paper- 36  
Internal assessment-14

Paper IV (Practical)

Max Marks- 50

**Semester V**  
**B.A. Music Vocal**  
**Session 2023-24, 24-25**  
**Subject Code: B.A-522**  
**Paper-I (Theory)**

**Max Marks: 36**

**Lectures to be delivered: 75%**

**Internal Assessment: 14**

**Time Allowed: 3 Hours**

MST = 7 Marks  
Attendance = 3 Marks  
Assignment = 3 Marks (Pass Marks: 35% in the subject)  
Student behavior: =1 Mark

**Course objectives:**

- To introduce the students to basic study of Indian Music along with historical study of music.
- To study brief life sketches of various music contributors.
- To impart knowledge about the various music terms and gayan shalies.

**Course leaning outcomes:**

- The student will be learning about the historical background, musical terms, role of music in human life and contribution of different musicologist in the field of music.
- The students will also know about the different raags and taals, and how instruments are used.
- The students will be able to know about the various classical singing styles of Indian music.

**INSTRUCTIONS FOR THE PAPER-SETTER**

The question paper will consist of three Units. Unit I and II will have four questions from the respective sections of the syllabus and will carry 6 marks each. Unit III will consist of 6 short answer type questions which will cover the entire syllabus uniformly and will carry 12 Marks in all. Candidates are required to attempt two questions each from the Unit I and II of the question paper and entire Unit III.

## **INSTRUCTION FOR THE CANDIDATES**

Candidates are required to attempt one question each from the I and II of the question paper and entire Unit III.

### **Unit-1**

1. Changing Trends of Music in the Present Scenario.
2. Knowledge of the following Gayan Shallies:  
Dhrupad, Dhamar, Khayal
3. Development and Importance of Indian Notation system of music, its merits and demerits.
4. Biographical sketches and contribution towards Indian music of the following musicians:  
(a) Sh. Sohan Singh    (b) Pt. Bhimsen Joshi

### **Unit-II**

1. Music therapy as a therapeutic tool.
2. Contribution of five Sikh Gurus (6 to 10) in context of development in Gurmat Sangeet.
3. Description and Notation of following Ragas (Khayal) and Talas:
  - a. Ragas: Malkauns, Bhimpalasi,
  - b. Taala: Deepchandi, Dhamar
4. Elementary knowledge of the following non-detailed Ragas;  
Chandarkauns, Patdeep.

**Semester V**  
**B.A. Music Vocal**  
**Session 2023-24, 24-25**  
**Subject Code: B.A-522 (P)**  
**Paper-II (Practical)**

**Max Marks: 50**

**Lectures to be attended: 75%**

**Pass Marks: 35% in the Subject**

**Time Allowed: 20mins**

**INSTRUCTIONS FOR THE PRACTICAL EXAMINER**

- There should not be more than 12 students in a batch for practical examination.
- While singing Khayal, weightage will be given to performance with manual Tanpura.
- Knowledge of previous semester Taals is mandatory.

**Marks Division**

1. One Slow Khayal in any prescribed Raga with Alaps and Taans. -20 Marks
2. One Drut Khayal in each of the following Ragas with Alaps and Taans:  
**Malkauns, Bhimpalasi** -10 Marks
3. One Dhrupad (Only Sathai and Antra) in any of the prescribed Ragas. -05 Marks
4. Ability to demonstrate Deepchandi and Dhamar on hands with Ekgun and Dugun  
Layakaries -05 Marks
5. Ability to sing Ghazal/Shabad while playing Harmonium. -05 Marks
6. Practical file with notation/pictures and project work with proper presentation. -05 Marks

## **BOOKS RECOMMENDED**

1. Sangeet Roop Part: I, II, II - Dr. Davinder Kaur
2. Sangeet Bodh - Sharatchandra Pranjape
3. Raag Parichya Part: II - Harish Chander Srivastva
4. Sangeet Kaumudi, IV (Punjabi) - B.S. Nigam,  
Published by Punjabi University Patiala
5. Hamare Sangeet Ratan - Laxmi Narayan Garg,  
Sangeet Karyalaya, Hathras
6. Sangeet Saar (Part I) - Veena Mankaran
7. Sangeet Nibandhavali - Dr. Gurnam Singh,  
Published by Punjabi University Patiala
8. Gurmat Sangeet (Vishesh Ank) - Amrit Kirtan Trust,  
422, 15-A, Chandigarh
9. Vadan Kala - Prof. Tara Singh, Surjit Kaur,  
Published by Punjabi University Patiala
10. Tabla Vadan, Part: II - Dr. Manmohan Sharma,  
Published by Punjabi University Patiala
11. Gayan Kala - Dr. Yashpal Sharma,  
Published by Punjabi University Patiala
12. Sangeet Kaumudi, Part II & III  
(Punjabi) - V.S. Nigam,  
Published by Punjabi University Patiala
13. Tabla Vadan, Part-I - Dr. Jagmohan Sharma,  
Published by Punjabi University Patiala

**Semester VI**  
**B.A. Music Vocal**  
**Session 2023-24, 234-25**  
**Subject Code: B.A-622**  
**Paper-I (Theory)**

**Max Marks: 36**

**Lectures to be delivered 75%**

**Internal Assessment: 14**

**Time Allowed: 3 Hours**

MST = 7 Marks  
Attendance = 3 Marks  
Assignment = 3 Marks (Pass Marks: 35% in the subject)  
Student behavior: =1 Mark

**Course objectives:**

- To enrich the students with knowledge about development of Indian music from ancient period to modern Period.
- To study brief life sketches of various music contributors.
- To impart knowledge about the various music terms and gayan shalies.

**Course leaning outcomes:**

- The student will be learning about the historical background, musical terms, role of music in human life and contribution of different musicologist in the field of music.
- The students will also know about the different raags and taals, and how instruments are used.
- The students will be able to know about the various classical singing styles of Indian music.

**INSTRUCTIONS FOR THE PAPER SETTER**

The question paper will consist of three Units. Unit I and II will have four questions from the respective sections of the syllabus and will carry 6 marks each. Unit III will consist of 6 short answer type questions which will cover the entire syllabus uniformly and will carry 12 Marks in all Candidates are required to attempt two questions each from the Unit I and II of the question paper and entire Unit III.



## **INSTRUCTIONS FOR THE CANDIDATES**

Candidates are required to attempt two questions each from Unit I and II of the question paper and entire Unit III.

### **Unit-I**

- 1) Impact of Globalization on Music.
- 2) Knowledge of the following Gayan shallies:  
Tarana, Tappa, Thumri
- 3) Origin and development of Indian Musical scale .
- 4) Biographical sketches and contribution towards Indian Music of the following Musicians:  
(a) Kesar Bai Kerkar (b) Pt. Onkar Nath Thakur

### **Unit-II**

- 1) Role of social media in promotion and populization of music.
- 2) Contribution of Rababi Parampara in the field of Gurmat Sangeet.
- 3) Description and Notation of following Ragas Khayals and Talas:  
a) Ragas : Miyan Malhar, Kedar  
b) Tala: Adachautal, Teevra
- 4) Elementary knowledge of the following non-detailed Ragas;  
Bahar, Hameer

**Semester VI**  
**B.A. Music Vocal**  
**Session 2023-24, 24-25**  
**Subject Code: B.A-622 (P)**  
**Paper-II (Practical)**

Max Marks: 50  
Pass Marks: 35% in the subject

Lectures to be delivered: 75%  
Time allowed: 20 minutes

**INSTRUCTIONS FOR THE PRACTICAL EXAMINER**

- There should not be more than 12 students in a batch for practical examination.
- While singing Khayal, weightage will be given to performance with manual Tanpura.
- Knowledge of previous semester Taals is mandatory.

**Marks Division**

- |   |           |
|---|-----------|
| 1) One Vilambit Khayal in any prescribed Raga with Alaps and Taans.                                   | -20 Marks |
| 2) One Drut Khayal in each of the following ragas with Alaps and Taans:<br><b>Miyan Malhar, Kedar</b> | -10 Marks |
| 3) One Lakshan Geet in any prescribed Ragas.  | -05 Marks |
| 4) Ability to demonstrate Ada Choutaal and Teen Taal on hands<br>with Ekgun and Dugun Layakarries.    | -05 Marks |
| 5) Ability to sing Ghazal while playing Harmonium.  | -05 Marks |
| 6) Practical file with notation/pictures and project work with proper<br>presentation.                | -05 Marks |

## BOOKS RECOMMENDED

- |     |   |   |
|-----|---|---|
| 16. | Sangeet Roop Part: I, II, II                | - Dr. Davinder Kaur   |
| 17. | Sangeet Bodh                                | - Sharatchandra Pranjape  |
| 18. | Raag Parichya Part: II                      | - Harish Chander Srivastva  |
| 19. | Sangeet Kaumudi, IV (Punjabi)               | - B.S. Nigam,<br>Published by Punjabi University Patiala                                    |
| 20. | Hamare Sangeet Ratan                        | - Laxmi Narayan Garg,<br>Sangeet Karyalaya, Hathras   |
| 21. | Sangeet Saar (Part I)                       | - Veena Mankaran  |
| 22. | Sangeet Nibandhavali                        | - Dr. Gurnam Singh,<br>Published by Punjabi University Patiala                              |
| 23. | Gurmat Sangeet (Vishesh Ank)                | - Amrit Kirtan Trust,<br>422, 15-A, Chandigarh  |
| 24. | Vadan Kala                                  | - Prof. Tara Singh, Surjit Kaur,<br>Published by Punjabi University Patiala                 |
| 25. | Tabla Vadan, Part: II                       | - Dr. Manmohan Sharma,<br>Published by Punjabi University Patiala                           |
| 26. | Gayan Kala                                  | - Dr. Yashpal Sharma,<br>Published by Punjabi University Patiala                            |
| 27. | Sangeet Kaumudi, Part II & III<br>(Punjabi) | - V.S. Nigam,<br>Published by Punjabi University Patiala                                    |
| 28. | Tabla vadan, Part-I                         | - Dr. Manmohan Sharma,<br>Published by Punjabi University Patiala                           |
| 29. | Sangeet Chetna                              | - Shamshad Ali<br>Published by spreadpublications.<br>Rampur (Idh.)                         |
| 30. | Punjab Ke Sur-veer                          | - Dr. Raibahadur Singh<br><br>Published by Sapatrishi publications<br>Phase -2. Chandigarh. |

